



Department of Central, Eastern and Northern European Studies

Welcome to the Nordic Program!

NORD 332A: Postmigrant Perspectives (in English)

Acknowledgement

UBC's Point Grey Campus is located on the traditional, ancestral, and unceded territory of the xwməθkwəyəm (Musqueam) people. The land upon which it is situated has always been a place of learning for the Musqueam people, who for millennia have passed on their culture, history, and traditions from one generation to the next on this site.

Danish

UBCs Point Grey Campus er placeret på Musqueam-folkets nedarvede, traditionsrige og ikke retsmæssigt afståede territorie. Området, hvorpå det er placeret, har altid fungeret som et rum for læring for Musqueam-folket, som i årtusinder har videregivet deres historie, kultur og traditioner fra én generation til den næste på dette sted.

Swedish

UBC Vancouver ligger på xwməθkwəyəm (Musqueam)-folkets traditionella, nedärvda och icke överlåtna territorium. Det landområde campus är placerat på, har alltid varit en plats för lärande för Musqueam-folket, som i årtusenden har fört vidare sin kultur, historia och traditioner från en generation till nästa på denna mark.

COURSE INFORMATION

Title: Nordic Studies **Code:** NORD 332A **Section:** 001 **Credit Value:** 3

Meeting Times: M W F, 2 pm -3 pm

Meeting Location: UBC LIFE Building, Floor 2, room 2212

Instructor: Karin Filipsson

Contact: Make sure to check Announcements on Canvas regularly. This will be our main tool to communicate but you can also email me at karin.filipsson@ubc.ca

Office hours: Friday 9.30-10.30. Buchanon Tower, Floor 9. Room 905 or by appointment on Zoom.

<http://www.calendar.ubc.ca/vancouver/index.cfm?page=deadlines>

Fika (the Swedish word for having coffee/tea together): Drop-in every Wednesday (sept. 10 onwards) **3-4 pm** in the CENES Lounge (910), 9th floor, Buchanan tower.
<https://cen.es.ubc.ca/events/event/fika-2/>

COURSE STRUCTURE AND ACTIVITIES

In this course we will explore selected works of contemporary Nordic fiction and film, i.e. Danish, Swedish, Norwegian, Icelandic and Finnish, through different literary and cultural scopes. The aim of this course is to give you an idea of contemporary Postmigrant Perspectives in Nordic culture and society, and an understanding of themes, genres and ideas that is prevalent in most Western culture and build on or create a deeper understanding of the world around you.

Each work of literature or film will figure as the centrepiece in one of four modules, specifically Postmigration in the North, Nordic Exceptionalism, Art and Activism, and Postwar Memories. Depending on the module, we will approach each work using different methods and theories in literary and cultural studies.

Student presentations

Each module will feature one or more student presentations on a topic given to you (instructions will be on canvas). The presentations (and preparation) will be done in groups. Each group will be given instructions 2 weeks prior to their presentation date.

Assignments

There will be one assignment, two short essays and a final research-based, term paper during the semester.

Over the course of the semester, students will write one **Assignment** (250-450 words) without peer-review, and two **Short Essays** of 750 to 1000 words (3-4 pages, double-spaced) with peer-review on select topics. Supported by discussions on writing practice, these short essays will encourage students to develop their critical thinking, writing, and peer review skills. At the end of the semester, students will select one of their two peer-reviewed drafts to revise and expand into their **Final term paper**, a **research-based revision** (2000 to 2500 words; 8-10 pages, double-spaced. Further information on these assignments is available on Canvas.

DEADLINE of final term paper: Friday, December 12, 11:59 pm (PST)

Handing in Homework: I will only accept homework posted online or submitted through our course's Canvas site. Homework submitted by email or Google Drive will not be accepted unless previously discussed with me.

Late policies:

Should you be unable to hand in a written assignment or Final Paper on the given deadline, you can get an extension, if you notify your instructor **NO LESS THAN 48 HOURS BEFORE** the deadline. Continuous tardiness (in-class attendance or assignments) without sufficient explanation will result in lower grades.

LEARNING OBJECTIVES

Upon successful completion of this course (with active attendance and participation, completion of reading and writing assignments, and exams) students will be individually and cooperatively able to:

- **Describe and discuss** contemporary postmigrant perspectives in Nordic literature, film, and culture and their impact on cultural and intellectual life.
- **Define** important concepts and ideas currently present in the Nordic cultures and **identify** their relevance in context to Western culture as a whole, with a historical perspective.
- **Analyse** texts in context (i.e. to genre, topic, media etc.) and **compare** their content and cultural contexts with other cultural products.
- **Respond** to thematic questions in clear and concise form.
- **Navigate** group settings and other professional interactions in a mature manner that shows respect of your peers.
- **Write** and **structure** academic papers and arguments and **analyse** primary texts contextually (i.e. to genre, topic, media etc.) and comparatively.
- **Prepare** and **present** academic research in an organized and effective way.

LEARNING MATERIALS

Texts (required, available at UBC Bookstore/UBC Library):

- Björklund, Jenny and Ursula Lindqvist, eds. 2016. *New Dimensions of Diversity in Nordic Culture and Society*. Cambridge Scholars Publishing.
- Diakité, Jason. 2020. *A Drop of Midnight*. Amazon Crossing.
- Gaonkar, Anna Meera, Astrid Sophie Øst Hansen, Hans Christian Post, Moritz Schramm, eds. *Postmigration: Art, Culture, and Politics in Contemporary Europe*. Transcript Verlag
- Khemiri, Jonas Hassen. 2021. *The Family Clause*. New York: Picador.
- Laestadius, Ann-Helén. 2023. *Stolen*. London: Bloomsbury Press.
- Lundestad Joof, Camara. 2024. *I talk about it All the Time*. Madison: University of Wisconsin Press.
- Osei-Kofi, Nana. 2024. *AfroSwedish Places of Belonging*. Evanston, Northwestern University Press.
- Rosenberg, Göran. 2012. *A Brief Stop on the Road from Auschwitz*. Other Press.
- Ryan, Michael and Melissa Lenos. 2020. An Introduction to Film Analysis, Technique and Meaning in Narrative Film. Bloomsbury Publishing.**
- Stecher-Hansen, Marianne. 2021. Nordic War Stories. World War II as History, Fiction, and Memory. New York and Oxford: Berghahn Books.**
- Thomsen, Mads Rosendahl, Lasse Horne Kjøeldgaard, Lis Møller, Lilian Munk Røsing, Peter Simonsen, Dan Ringgaard, eds. 2017 Literature: An Introduction to Theory and Analysis. Bloomsbury Publishing.**

Films:

- Eira, Elle-Márjá. 2024. *Stolen*. Netflix.
- Härö, Klaus. 2005. *Mother of Mine*. Nordisk Film.

SCHEDULE OF TOPICS AND CLASSES (subject to change)

There will **always be secondary reading**, but this will be posted directly on Canvas rather than written into the syllabus, so **remember to check canvas before every lesson**.

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|------------------|---|
| Week 1: | Introduction to the course |
| Wednesday 09.03: | Syllabus, course structure, assignments and final term paper |

Reading: The syllabus

Friday 09.05: **Introduction to Postmigrant Perspectives**

Reading: Khemiri, Jonas Hassen. "Instructions for Survival" and "Open Letter to Beatrice Ask" available on Canvas.

"The Swedish REVA Debate: An Interview with Jonas Hassen Khemiri". Rachel Willson-Broyles In Björklund, Jenny and Ursula Lindqvist, eds. 2016. New Dimensions of Diversity in Nordic Culture and Society. Cambridge Scholars Publishing.

Wulff, Helena. 2019. "Writing Truth to Power: Jonas Hassen Khemiri's Work in Stockholm and York". *Anthropology and Humanism*. (44) 1. available on Canvas

Watch: Khemiri, Jonas Hassen. *Open Letter Goes Viral (talk)* available on Canvas.

MODULE 1: POSTMIGRATION IN THE NORTH

Week 2: What is postmigration?

Monday 09.08: **Postmigration in Contemporary Society**

Reading: *Introduction. Postmigration: Art, Culture, and Politics in Contemporary Europe.* Eds. Anna Meera Gaonkar, Astrid Sophie Øst Hansen, Hans Christian Post, Moritz Schramm. Transcript Verlag. 2021.

Wednesday 09.10: **Nordic Postmigrant Literature**

Reading: Jagne-Soreau, Maïmouna. 2021. "I don't write about me, I write about you'. Four major motifs in the Nordic postmigration literary trend". In *Postmigration: Art, Culture, and Politics in Contemporary Europe*. Eds. Gaonkar, Anna Meera, Astrid Sophie Øst Hansen, Hans Christian Post, Moritz Schramm. Transcript Verlag.

Gokieli, Natia. 2017. "I want us trade our skins and experience:" Swedish Whiteness and Immigrant Literature." In *Scandinavian Studies*, 89 (2): 266-286.

Friday 09.12: **Postmigrant Voices: Poetry/essay** (available on Canvas)

Reading: Anyuru, Johannes. 2019. Essay from *Alhambra*
Hassan, Yahya. 2013. Poems from *Digte*.
Perera, Adrian. 2017. Poems from *White Monkey*.

DEADLINE: Assignment #1: September 15. What are postmigrant perspectives?

Week 3: Queering Ethnicity

Monday 09.15: **Postmigration and globalization**

Reading: "Editors' Introduction" In Björklund, Jenny and Ursula Lindqvist, eds. 2016. *New Dimensions of Diversity in Nordic Culture and Society*. Cambridge Scholars Publishing. Petersen, Anne Ring and Moritz Schramm. 2017. "(Post-)Migration in

the age of Globalisation: New Challenges to Imagination and Representation”
Journal of Aesthetics & Culture, (9): 1-12.

Wednesday 09. 17: **Introduction to theory and analysis: genre**

Reading: Thomsen, Mads Rosendahl, Lasse Horne Kjaeldgaard, Lis Møller, Lilian Munk Rösing, Peter Simonsen, Dan Ringgaard, eds. 2017. *Literature: An Introduction to Theory and Analysis*. Bloomsbury Publishing. Introduction+ chapters 1-3. Literature, interpretation, genre.

Friday 09.19: **I talk about it all the time.**

Reading: Lundestad Joof, Camara. 2024. *I talk about it All the Time*. Madison: University of Wisconsin Press.

Discussion board 1 due Sept 21.

MODULE 2: NORDIC EXCEPTIONALISM

Week 4: White Melancholia

Monday 09.22: **Nordic Whiteness: An Introduction**

Reading: Lundström, Catrin, and Benjamin R. Teitelbaum. 2017. “Nordic Whiteness: An Introduction”. In *Scandinavian Studies*, 89 (2): 266—286.

Wednesday 09.24: **Reading literature: narration and characterization**

Reading: Thomsen, Mads Rosendahl, Lasse Horne Kjaeldgaard, Lis Møller, Lilian Munk Rösing, Peter Simonsen, Dan Ringgaard, eds. 2017 *Literature: An Introduction to Theory and Analysis*. Bloomsbury Publishing. Chapter 4-6. Narrative, character, narration.

Fredag 09. 26: Reading Race, whiteness, and In/Visibility in Nordic Culture

Reading: Roos, Liina-Ly. “Approaching Texts of Not-Quiteness: Reading Race, Whiteness, and In/Visibility in Nordic Culture”, In *Scandinavian Studies*, 2023, 95 (3): 318—344.

Week 5: Postmigrant Voices: Fiction

Monday 09.29: **“Can she write?”**

Watching: Camara Joof Lundestadt’s speech

Wednesday 10.01: **Reading literature: style and ethnicity**

Reading: Thomsen, Mads Rosendahl, Lasse Horne Kjaeldgaard, Lis Møller, Lilian Munk Rösing, Peter Simonsen, Dan Ringgaard, eds. 2017. *Literature: An Introduction to Theory and Analysis*. Bloomsbury Publishing. Chapters 7 +18. Style, ethnicity.

Friday 10.03: ***The Family Clause***

Reading: Khemiri, Jonas Hassen. 2021. *The Family Clause*. New York: Picador.

<i>Listen:</i>	Podcast interview with Jonas Hassen Khemiri by Karin Filipsson and Amanda Doxtater.
Week 6:	Afro-Nordic Perspectives
Monday 10.06:	Introduction to AfroNordic perspectives
<i>Reading:</i>	Osei-Kofi, Nana, Adela C. Licon & Karma R. Chávez. 2018. "From Afro-Sweden with Defiance: The Clenched Fist as Coalitional Gesture?" <i>New Political Science</i> , 40:1, 137-150, 16 Feb. Loftsdóttir Kristín, "Still a Lot of Staring and Curiosity": Racism and the Racialization African Immigrants in Iceland". In Björklund, Jenny and Ursula Lindqvist, eds. 2016. <i>New Dimensions of Diversity in Nordic Culture and Society</i> . Cambridge Scholars Publishing.
Wednesday 10.08:	<i>AfroSwedish Places of Belonging</i>
<i>Reading:</i>	Osei-Kofi, Nana. 2024. <i>AfroSwedish Places of Belonging</i> . Chapter 1. Evanston, Northwestern University Press.
Friday 10.10:	A Drop of Midnight
<i>Reading:</i>	Diakité, Jason. 2020. <i>A Drop of Midnight</i> . Amazon Crossing.
Week 7:	Adoptee literature
Monday 10.13:	THANKSGIVING, NO CLASS (UBC closed)
Wednesday 10.15:	WED Oct 15: CLASS MOVED TO 1pm-2pm in LIFE Floor 2, Room 2404 (with SWED200) Guest Lecture on Sami culture by Dr. Tim Frandy, director of Nordic Studies When the Others Other: Introduction to Adoptee Literature
<i>Reading:</i>	Hübinette, Tobias. 2021. "When the Others Other: Images and Representations of Transnational Adoptees of Color Among Non-Adopted Swedes of Color as Reflected in Contemporary Swedish Minority Literature". <i>Adoption and Culture</i> , 8: 2. Ivenäs, Sabina. 2025. "White Like Me: Whiteness in Scandinavian Transnational Adoption Literature". <i>Scandinavian Studies</i> , 89: 2, Nordic Whiteness, 240-265.
Friday 10.17:	Travelling home

Reading: Ivenäs, Sabina. 2018. "Travelling Home: The Scandinavian Transnational Adoptee Identity on the Move". *Scandinavian-Canadian Studies / Études Scandinaves au Canada*. Vol. 25: 154-173.

Langvad, Lee Mara. 2018. *She is angry*. Gladiator Press.

Trotzig, Astrid. 1996. *Blood is thicker than water*. Stockholm: Bonniers.

Jung Tjønn, Brynjulf. 2022. *White, Norwegian Man*. Oslo: Cappelen Damm.

Discussion board 2 due Oct 19.

DEADLINE: Short Essay #1, Due October 19

MODULE 3: ART & ACTIVISM

Week 8: Indigenous Perspectives

Monday 10.20: **Sámi Feminism and Activism**

Reading: Brovold, Madelen. 2023. "Sámi Feminism and Activism in Ann-Helén Laestadius' Novel *Stöld*". *Nordic Journal of Feminist and Gender Research*. Vol. 31 (2) pp. 184-194.

Skåden, Sigbjørn 2017. "Notes from a Backwoods Saami Core" p. 236-241. In Sjon, ed. *The Dark Blue Winter Overcoat and Other Stories from the North*. London: Pushkin Press.

Wednesday 10.22: **Sámi Perspectives**

Reading: Storfjell, Troy. "Dancing With the Stállu of Diversity: A Sámi Perspective". In Björklund, Jenny and Ursula Lindqvist, eds. 2016. *New Dimensions of Diversity in Nordic Culture and Society*. Cambridge Scholars Publishing.

Friday 10.24: ***Stolen: The novel***

Reading: Laestadius, Ann-Helén. 2023. *Stolen*. London: Bloomsbury Press.

Week 9: **Adaptations**

Monday 10.27. Film analysis

Reading: Ryan, Michael and Melissa Lenos. 2020. *An Introduction to Film Analysis Technique and Meaning in Narrative Film*. Bloomsbury Publishing. Introduction.

Wednesday 10.29: **More adaptations**

Reading: Ryan, Michael and Melissa Lenos. 2020. *An Introduction to Film Analysis, Technique and Meaning in Narrative Film*. Bloomsbury Publishing. Chapter 6-8.

Friday 10.31: ***Stolen: The movie***.

Watching: Eira, Elle-Márjá. 2024. *Stolen*. Netflix.

Week 10: Writing about literature

Monday 11.03: Memory studies and critical writing

Reading: Thomsen, Mads Rosendahl, Lasse Horne Kjøeldgaard, Lis Møller, Lilian Munk

Rösing, Peter Simonsen, Dan Ringgaard, eds. 2017 *Literature: An Introduction to Theory and Analysis*. Bloomsbury Publishing. Chapter 24. Memory+ chapter 32. Critical writing.

Wednesday 11.05. **Performing research and finding sources. Library seminar.**

Friday 11.07: *Literary theory*

Reading: Thomsen, Mads Rosendahl, Lasse Horne Kjøeldgaard, Lis Møller, Lilian Munk, Rösing, Peter Simonsen, Dan Ringgaard, eds. 2017 *Literature: An Introduction to Theory and Analysis*. Bloomsbury Publishing. Chapter 7. Style+ 18. Ethnicity.

Student Presentations

Week 11: MIDTERM BREAK

Monday 11.10: MIDTERM BREAK

Wednesday 11.12: MIDTERM BREAK

Friday 11.14: Work on Short Essay #2

Discussion board 3 due Nov 16.

MODULE 4 NORDIC WAR STORIES AND MEMORIES

Week 12: The Finnish Child: Mother of Mine

Monday 11.17: ASYNCHRONOUS CLASS

Wednesday 11.19: **Introduction to Nordic War Studies**

Reading: Stecher-Hansen, Marianne. 2021. "Introduction". *Nordic War Stories. World War II as History, Fiction, and Memory*. New York and Oxford: Berghahn Books.

Friday 11.21: **Mother of Mine**

Reading: Roos, Liina-Ly. 2021. "War, Memory, and the Finnish Child-Klaus Härö's Mother of Mine." In *Nordic War Stories. World War II as History, Fiction, and Memory*. New York and Oxford: Berghahn Books.

Watching: Härö, Klaus. 2005. *Mother of Mine*. Nordisk Film.

DEADLINE: Short Essay #2, November 24

Week 13: Postwar Voices

Monday 11.24: Postmemory in the Swedish Welfare State

Reading: Filipsson, Karin. 2022. "Shadows and Silences in Göran Rosenberg's Memoir: Jewish Postmemory in the Swedish Welfare State" *Scandinavian-Canadian Studies* / Études Scandinaves au Canada. Volume 29, 2022, p. 1–12.

Gilmour, John. "Sweden's Ambiguous War: Contradiction and Controversy". In *Nordic War Stories. World War II as History, Fiction, Media, and Memory*. New York & Oxford: Berghahn books. Chapter 5.

Wednesday 11.26: Danish and Norwegian War Stories.

Reading: Bak, Sofie Lene. "Danish Historical Narratives of the Occupation: The Promises and Lies of the 9th of April". Chapter 2.

Stecher-Hansen, Marianne. 2021. "The War Film as Cultural Memory in Denmark: *April 9th* and *Land of Mine*. In *Nordic War Stories. World War II as History, Fiction, and Memory*. New York and Oxford: Berghahn Books.

Friday 11.28: Postwar memoirs

Reading: Rosenberg, Göran. 2012. *A Brief Stop on the Road from Auschwitz*. Other Press.

Watching: Zandvliet, Martin. 2015. *Land of Mine*. Nordisk Film.

Week 14: Finishing off the term

Monday 12.01: Class Discussion: How Can We Use Literature to understand the world?

Student Presentations

Discussion Board 4 due Dec 7.

Wednesday 12.03: Wrapping up and asking questions

DEADLINE of final term paper: Friday, December 12, 11:59 pm (PST)

ASSESSMENT

Participation and discussions	20%
In-class presentations	15%
Assignment #1	15%
Short Essays	20% (10% each with peer review)
Final research essay (individual)	30%

The Short Essay is subject to peer review. Note that completing the assigned peer review(s) is part of your final grade for this class.

PARTICIPATION

The participation grade is divided into two sections:

Active participation	12.5%
Discussion Board	7.5%

Active participation includes but are not limited to showing up to class, participating in group work in class, active engagement in peers' presentations.

Discussion Board is a chance for students to engage in the discussion posed by the instructor and presenting group in a low-stake environment. A discussion question relating to one of the four modules will be posted on Canvas → Discussion for the students to answer.

To receive the complete / in-complete grade each student must

- 1) Post an answer to the question.
- 2) Write a reply to 2 or more answers posted.

Attendance and Participation: In accordance with UBC Policies and Regulations, students are expected to attend class regularly. Furthermore, in accordance with CENES's Course Policies, **students may not miss more than 40% of the course's scheduled class sessions, regardless of whether their absences are avoidable or unavoidable.** If a student misses 12 or more hours of class time, they may be considered unable to meet the "learning outcomes" of the course and may therefore be excluded from final examination. Those students who are unavoidably absent from in-person or online class or miss multiple class sessions and their associated in-class assignments must report their absence to me immediately or upon their return to participating in class to establish how they should proceed in catching up on missed material. Students may be granted a concession for their absence either by me or, in the case of an extended absence, by the Academic Advising Services of the Faculty of Arts.

CHAT GPT

In the Nordic program, we discourage the use of ChatGPT (or a similar tool) in general. However, if you decide to deploy ChatGPT to get answers for an assignment and/or to generate any text for a draft or final version of any part of a written assignment do so responsibly! You must declare that you have used it, with a couple of sentences describing the extent to which it was used, and you must save any generated text from this tool in case it is requested. Failure to provide a proper reference and description will be considered a breach of academic integrity and an academic misconduct.